Faculty Passes EPC 4-1-4 Proposal

Vote Is 69-29; New System To Be Enacted In Fall Of '68

By MIKE SCHEER

The Educational Policy Committee's "4-1-4" proposal for curriculum reform was overwhelmingly approved by the faculty in a vote Monday night. The faculty, who passed the proposal 69-29, also decided to begin the new system next fall.

The curriculum program has been the major project of the EPC for over a year. EPC chairman William Catton said that he was "delighted" by the victory. He predicted that the committee would next be faced with the task of deciding the roles of ROTC and physical education in the new curriculum. This will be done in cooperation with the departments involved.

The problem of translating present requirements into the new system will be handled by the EPC and Administration Committee together. It is foreseen that arrangements here will be roughly equivalent to present standards. Work will start on these issues next Monday, and the final proposals will be voted on sometime in April.

Dean of the College Dennis O'Brien said that he was "very pleased" by the vote, and that, despite the fact that the planned implementation for next fall will pose some problems, he is sure that satisfactory arrangements will be worked out. He made note of the fact that "Dean Peterson should, along with Mr. Catton, receive special congratulations, since he was chairman of the EPC last year, when the plan was first introduced.

Calendar

Dean of the Faculty Paul Cubeta, asked for his reaction, replied that he had "been hoping for this for ten years." It is his opinion that one major problem as yet unsettled is formation of a suitable calendar for next year. "That," he noted, "has become a matter of committees and proposals."

One feature of the new curriculum is that it will tend to reduce the present work load of each student by about one

(Continued on Page 3)

CATTON

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The Middlebury Campus

VOL. LXIII MIDDLEBURY, VERMONT, THURSDAY, FEBRUARY 8, 1968 NO. 13

Bayard Russ Dies In War

Marine 1st Lieut. A. Bayard Russ, 24, a 1966 Middlebury graduate, was killed in action January 20, 1968, near Quang Tri, Vietnam.

According to information received by his parents, Russ died from "fragmentation wounds to the body" he received from "a hostile device while engaged in action against enemy forces." He had served in Vietnam since last June, but had been at the front only two weeks as executive officer of Co. I, 3rd Battalion, 9th Marines. Lieut. Russ requested combat duty after having served several months with a Military Police unit outside Da Nang.

He is the second Middlebury graduate to die in the Vietnam conflict in the last four momths. Capt. Richard C. Rosbeck, of Newton, Mass., and a member of the Class of 1961, was killed last October while serving as a helicopter pilot.

A three sport letterman at Middlebury, Russ was acclaimed one of the finest soccer goalies in New England. During his senior year as net tender he allowed just five goals in nine games. For two consecutive years he won the Sumner Memorial Soccer Award, given to the player most instrumental in building team morale. He was also noted for his career in

(Continued on Page 2)

Bayard Russ

Wilson Pickett will be the featured performer at Klondike Rush during Winter Carnival, it was announced yesterday.

Wilson Pickett To Perform At Klondike Rush

Wilson Pickett will be the feature performer at this year's Klondike Rush during Winter Carnival. Pickett, who has released five albums on the Atlantic label, combines rhythm-and-blues, soul, rock and gospel music in his songs.

Pickett was born in Pratville, Alabama, and began his singing career singing gospel music in Detroit churches. In 1959 he was discovered by "The Falcons," a Detroit group, and eventually became their lead singer. "I Found a Love" was his big hit with them. In 1964 he left "The Falcons" and joined the Stax-Volt review and recorded his first big hit, "The Midnight Hour."

Lonnie Youngblood and his group will be supporting performers. His group features rhythm-and-blues as well as driving soul.

Maureen Crowley Named *Campus* Editor-In-Chief

Maureen Crowley, former feature editor, has been unanimously elected editor-in-chief of the **Campus** for the coming two semesters by the editorial board. Other new editors include Dick Bittman, managing editor, and Steve Early, features. Peter Delman will be news editor, Russell Bennett, executive editor, and Bob Lenz will continue to hold down the sports desk.

Commenting on the board's choice, retiring editor Jim Trombetta said, "I don't usually approve of women being given positions of such responsibility, but Maureen is by far the best journalist on the staff, and she should put out a fine paper."

Retiring along with Trombetta is Robert Smith, former managing editor.

Miss Crowley has served on the **Campus** staff since her freshman year. In addition to feature editor, she has also been executive editor and news editor.

Jim LaChance will be 1968 business manager. Serving with him will be Bill Johnson, advertising manager, Betsy Hunt, circulation manager and Dave Speert, comptroller.

CSL To Release Recommendations

The Presidential Commission on Student Life (CSL) will present its report and recommendations to the Middlebury Trustees this Saturday at a New York meeting, and send each Middlebury student a copy of the Report in about two weeks, according to Barbara Ottinger, sophomore member of the Commission.

The Commission, which has been studying the "conventions," "customs," and "rules" of the College since its formation in September, is now "working on sticky details," Miss Ottinger said. A preliminary report was given to the Trustees earlier in January by two faculty members and Deans Kelly and O'Brien, all members of the Commission.

Discussed in the report are student rights and freedoms, College authority in off-campus activity and housing, and the nature of Middlebury student government.

The CSL "encourages discussion" of the report, once issued, among the student body.

The Trustees will formally vote on the report's recommendations later this spring.

IFC Outlines Const'n Change

By STEVE EARLY

Several proposed amendments to the Interfraternity Council constitution will be voted upon within the next two weeks by the Student Life Committee. If approved, the changes would effect two key sections of that document, one dealing with the purposes of the council and the other with the extent of its judicial authority.

Under the first of the amendments, the IFC would expand its role in running the annual rushing period by preparing detailed rules regulating the activity of all rushees and member fraternities. In addition the council would assume further responsibility in the enforcement of the Fraternity Social Code, particularly those parts of it pertaining to drinking and chaperoning.

The new provisions also call

(Continued on Page 3)

MAUREEN and the FOUR EDITORS: left to right, Peter Delman, Steve Early, Dick Bittman and Russ Bennett, Bob Lenz was out on the playing field. Photo by King

Bayard Russ . . .

(Continued From Page 1)

baseball as a shortstop, leading his team to the Vermont collegiate title, and was an outstanding goalie on the lacrosse team after he gave up baseball.

Lieut. Russ, a resident of Hancock, N. H., majored in Spanish at Middlebury. He was enrolled in the Marine Corps Platoon Leader program here and was commissioned a second lieutenant upon graduation. He was house manager and steward of Delta Upsilon fraternity and a member of Blue Key.

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Views Of An Alien Nature

By JAMES BOWNESS

The new semester brings to the college exhibitions of the work of two artists and the acquisition by the Art Department of an oil painting by Francis Colburn.

A selection of woodcuts by Sabra Harwood Johnson, Middlebury 1957, will be on exhibit in the Carr Hall gallery until February 28, while a wide selection of full color photographs from the camera of the naturalist, Eliot Porter, are on display both in the lobby of Starr Library, and in the Crest Room. Also exhibited in the Crest Room are black and white photographs by Robert Hower, Robert Smith, Kurt Stier, all '68, and Jennifer Taplin, '69.

The oil by Mr. Colburn, to be added to the college's permanent collection, is described by chairman of the Fine Arts Department Arthur K. D. Healy as a placid, lyrically painted landscape of the Vermont country, simply and realistically rendered in its natural colors.

Mr. Colburn, chairman of the Department of Fine Arts at the University of Vermont, has had one-man shows at the Knoedler and Macbeth Galleries in New York City, and at many New England college art galleries, including the Carr Hall Gallery, where he was honored with a retrospective this past autumn.

Miss Johnson has developed her medium to the ends of patterned, coloristic decoration on the one hand, and toward a vibrant expressionism on the other. The woodcut is a medium with inherent limitations. The grain of the wood block, into which the picture is carved, does not permit the freedom of line possible in drawing or engraving, nor does it allow subtle gradations in tone and shading.

On the other hand, it is an ideal decorative media. Japanese work with the woodcut shows the high level of subtlety that can be achieved both in color and in pattern. The possibilities of the woodcut in the realm of dramatic expression have been explored most notably by the Twentieth century German Expressionists. An important feature of their work is the use of hard lines and violent black and white contrasts.

Following in this tradition, Miss Johnson's seven black-and-white commentaries on American life in this decade express, in an almost terrifying way, the contemporary crisis — both in the City and at war.

The Porter photographs are selected from three books: **The Place No One Knew, In Wildness Is the Preservation of the World,** and **Summer Island.** The first of these is a collection of photographs taken in Glen Canyon before the damming of the Colorado River filled it with mud and water.

The latter two books find the naturalist - photographer in a more natural habitat. The woods and lakes of Maine seen in all seasons, in the grey of winter, Spring's flowering and Autumn's fiery death, present to Porter, the whole spectrum of colors. It is his subtle and masterful treatment of what Nature has given him that makes his work so compellin. His photographs of the Glen Canyon are of nothing more than stone and water, but the coloristic mutations he has created with his eye and camera rival even his Maine autumnal foliage.

The photographs that make up **In Wildness. . .** are accompanied by excerpts from the work of Henry David Thoreau. His words are not a simple embellishment or description of the photographs, nor does Mr. Porter merely illustrate Thoreau. The two are separate agents cooperating in a single poetic creation, a fusion of the verbal and the visual point of view.

Perceptive Eye

If, then, Porter and Thoreau are one celebrant of the natural element, perhaps some of the words cited in **Wildness. . .** might shed some light on the mind, and the terribly perceptive eye of **Eric Porter.**

"Each season's but an infinitesimal point. It no sooner comes than it is gone. It has no duration. It simply gives a tone and hue to my thought. Each annual phenomenon is a reminiscence and prompting." In this observation perhaps lies the explanation for the disparity between our experience and his, so close, and yet so alien. Wood, leaves, rock and water are elements but are second nature to us now.

Nevertheless, we have never seen them as Mr. Porter has. Our reaction is a reminiscence of things seen, and a prompting to venture into an exploration of a new visual world. "I saw by a peculiar intention or dividing of the eye, a striking subaquaeous rainbow-like phenomenon."

The second annual Student-Faculty Debate will this year consider the topic "Resolved: that passion should replace reason." Jim Pratt and freshman Phil Pillsbury on the Debate Team will represent the students and will argue the affirmative position. Robert Hill, Assistant Professor of English, and Bart Teush, Instructor in English, will defend reason. The judges for the debate are Miss Nora Wright, Instructor of Spanish; Dean of the College, Dennis O'Brien and James Trombetta, former editor-in-chief of the Campus. The debate will be held Monday at 7 p.m. in Proctor Lounge.

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WRMC FM Broadcast Slated To Begin Feb. 19

Middlebury College's radio station WRMC is expected to be transmitting FM by February 19, according to newly elected station president John Taylor. The Federal Communication Commission's equipment test has already been passed and a final license will be granted after test transmissions have been approved by the FCC.

The new station has been assigned a carrier frequency of 91.7 megacycles. It will offer primary coverage within a ten mile radius around Middlebury with fringe area reception. Taylor said that "in the foreseeable future the station will cary both its AM and FM bands simultaneously." WRMC could program the AM and FM bands differently, as AM programming will continue to be broadcast by cable exclusively to college buildings. WRMC-FM will off National Association of Educational Broadcasters features, music, news and extended campus coverage of events.

WRMC will continue to operate from its present location in Proctor Hall, but the station has recently added a new studio facility. Equipment has been installed to create a second control room which will make it possible to produce a show on tape while a live show is in progress.

Budgeting

Construction at the station is being paid for by grants from the Student Activities Fund and the College. Taylor commented that "the WRMC operating budget augmented by a one-year grant from the college will be quite adequate for financing the present broadcasting format." "A final budget will have to be negotiated next year," he added.

New officers serving WRMC with Taylor are: Sandy Daignault, program director; Bill Taylor, news director; Greg Humphrey, personnel director; Don Delano, business director; Dennis Shanahan, engineering director.

IFC Change . . .

(Continued From Page 1)

upon the IFC to increase its aid to member fraternities trying to meet the stiffer operation standards recently set by the college. The Alumni Interfraternity group which became an official college council this year, would work closely with the IFC in achieving these and its other standing objectives.

Separate Jurisdiction

In the area of judicial authority, the amendments would clarify the jurisdiction of the council in dealing with violations of its constitutional by-laws.

According to IFC President Joe Wood, a line has been drawn establishing the separate jurisdiction of the Dean of Men's office and the council in cases involving infractions of college regulations. Should any member fraternity decide that it does not hold collective responsibility for an alleged violation reported to the IFC by the Campus Police or the administration, it may recommend that the Dean of Men rule on its case instead of the council. In this way authority would be shared as well as divided between Dean Bruce Peterson and the IFC.

Whereas responsibility for checking on and reporting violations is presently in the hands of each fraternity, the revised constitution would give the IFC president greater personal authority to schedule official checks at his own discretion. It will also provide for an improved appeal process by which a fraternity's petition for appeal would be reviewed by a special board composed of five chapter presidents or vice presidents. With the council pesident acting as a non-voting chairman, this oard would listen to the defense of the appealing fraternity and make a final judgment.

Penalties

Speaking in support of the changes and urging their early approval by the SLC, President Wood emphasized the fact that under his direction the IFC has already been operating in accordance with the new rather than the old constitutional procedures. He forsees possible opposition to the amendments only on the question of prescribing set penalties for fraternity offenses. At the present time, there are no stated limits on such penalties. Under the new constitution the council could only impose punishments which include fines not exceeding $300 or social probation for no less than thirty nor more than 120 academic days.

Other IFC activities include the election Monday night of three new officers for one-year terms beginning this semester. Delta Upsilon's Pete Montori will succeed Joe Wood of Chi-Psi as IFC president. John French, Sig Ep, will take over the vice-presidency from Gary Hartman, ASP, and Dave Breen will replace fellow KDR members, Dave Ruberg, as secretary-treasurer.

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4-1-4 Approved...

(Continued From Page 1)

fifth. This will be accomplished by the fact that during the thirteen week, fall and spring terms, student's normal program will consist of four courses instead of the present five.

"Contact hours," or hours of class meetings per week per class, may not be increased, and in fact, the proposal encourages decreases. Increase in course content is specifically forbidden. Independent study will be encouraged.

During the month-long Winter Session, each student will take only one course, in the main consisting of independent study, research and reading. Winter courses will concern areas "normally not the topic of a regular Fall or Spring course at the same level." They will be graded on a fail, pass, or pass with distinction basis. It is hoped that this type of program will encourage students to enroll in courses in areas of study which, otherwise, they would not have entered. This is emphasized by the stipulation that "a student may not take his freshman and sophomore Winter courses within the same department."

Language Programs

It is important that beginning language courses, those "numbered 11.1 and 11.2, at the option of each department involved, may have a continuing program during the Winter Session. The inclusion of such a program during the Winter Session is justified by the fact that the type of work involved is unique to beginners' language courses and is not 'academic' by any normal definition. . ."

In addition to specifically legislated changes within the document, the EPC hopes that the new arrangement will provide an opportunity for departments to reorganize themselves. It sees the 4-1-4 plan as an occasion for course revisions and a general up-dating of much present organization.

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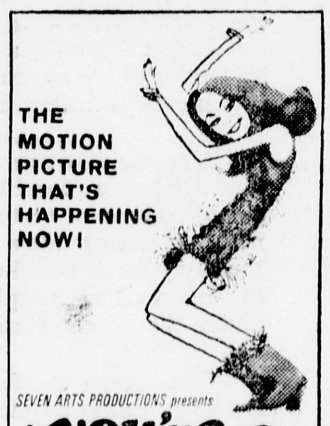

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EDITORIAL SECTION

Timely Passage

The passage of the Educational Policy Committee's 4-1-4 proposal for a revised curriculum and calendar is of moment for the college and especially, for the students. We are particularly pleased that the faculty resolved to put the new system into effect in the fall of 1968. While the time is short for ironing out difficulties, we feel that such a rapid implementation will benefit from the high level of enthusiasm which the recent passage has generated among both students and faculty. Moreover, the fall enactment avoids what would have been certain disappointment among this year's juniors should the plan have been put off for another year.

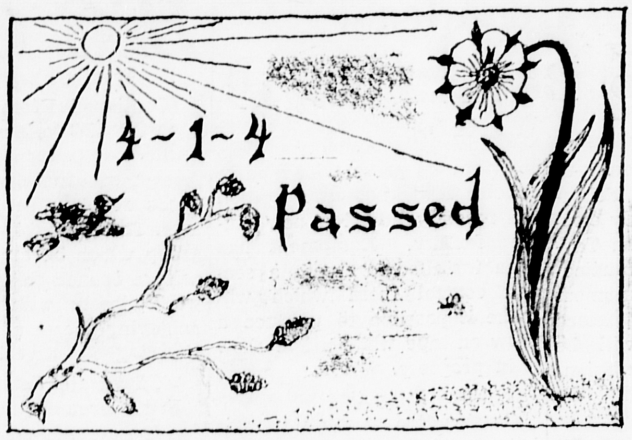
We congratulate the EPC and its chairman Mr. William Catton for preparing and reworking a document which could in its final form be approved by 70 percent of the faculty while retaining what to us are its most attractive and important features. Faculty members themselves are deserving of student appreciation for approving a system which may initially prove more burdensome for them; however, we trust that increased work will be offset by their unparallelled opportunity to creatively revise and innovate courses.

The chief beneficiaries of the revised curriculum are obviously the students. A lighter course load with larger blocks of study time is a sorely-needed reform; the winter session is uniquely suited for intensive study by students taking a single course, to be characterized by material or approaches not normally encountered in regular department offerings.

Already students are being involved in experimentation. Of note is the history department's decision to cancel literature of history seminars, required of all junior majors, during May in order that they may begin preliminary work on what will be senior theses. The theses, in turn, will be completed during the first winter session under the new system.

Of concern to other students, especially juniors, during the coming months will be the stringency with which present division and departmental requirements will be enforced; the status of physical education and ROTC is of particular interest to the **Campus.**

Yet however important the difficulties, ambiguities and unresolved problems left in its wake, the passage of the proposal means an overwhelming improvement over the present system and opens up unlimited possibilities for experimentation and innovation. We think the proposal was drawn up with student needs as its focal point; we are confident that students will respond to the spirit with which the system was passed as well as to the improved structure and content of the curriculum.



Iron Mountain: Satire On Peace Studies And War

By DICK BITTMAN

Report from Iron Mountain is ostensibly a document drafted in secrecy by fifteen men of varying fields on the problems that permanent peace would raise for a stable society. Leonard C. Lewin, a New York free lancer who wrote the introductory material, observes that "in human terms, it is an outrageous document." The Report is detached and analytical, not human or humane, and in its seriousness is both a satire on war and on itself.

No one really knows who wrote the Report. One guess is Harvard Economist John Galbraith, who reviewing the book under a pseudonym, said the book could not be more credible "had I written it myself." Galbraith denies authorship and suggests the improbable collusion of Dean Rusk, Walt Rostow, Claire Booth Luce, and Everett Dirksen.

The Special Study Group, as the fictitious group of fifteen was named, convened at the request of an unknown government agency and met for three years before it completed its report. The initial and final meetings were held at Iron Mountain, New York, the site of a large underground shelter and vault maintained by several of the country's largest corporations. Iron Mountain is near the Hudson Institute, a research organization like the Rand Corporation which concentrates on problem solving.

The finished report was withheld from the public in the belief that with limited political sophistication it would misconstrue the document. Its message, though, is clear: "Lasting peace," Lewin writes "while not theoretically impossible, is probably unattainable; even if it could be achieved it would almost certainly not be in the best interests of a stable society to achieve it." Feeling public discussion necessary, one of the Group members, "John Doe," disclosed the contents of the Report.

The Group agreed to adopt "no moral posturing" in its study and to apply the same techniques that the Rand Corporation uses on war to its own study of peace. The Group's guiding assumption is that war is not, as Clausewitz supposed, a means to larger political ends, but "itself is the basic social system, within which other secondary modes of social organization conflict or conspire."

The Report advances some of the classic arguments for war (it stabilizes the economy, maintains the prevailing class system, provides an external threat to galvanize the society into unity and cooperation, releases aggressions), but also offers some interesting new approaches.

Some expand the old ones—like preserving poverty as an "incentive," and offering to antisocial (i.e. fascist or militaristic) people an acceptable social role.

Some are novel: War's indiscriminate killing of civilians reduces population without giving prominence to any particular surviving genetic strain. And sometimes the report is as farfetched — and sober in tone— as Swift's modest proposal to stew babies: War "enables the

(Continued on Page 9)

Sights and Sounds

Motow John Wes A Drifte

By DAN HODGES

Bob Dylan is back and people know it. "John Wesley Hardin," his first album since August, 1966, represents a major change in style that comes as suddenly and completely as his switch from pure folk to "folk-rock" in the spring of 1965. The songs on JWH are musically simplified and unamplified. They have unity as a series of laments symbolically celebrating Dylan's apparent discovery of religious feeling and his estrangement from electricity. The lyrics are intensely personal; Dylan, in becoming more introspective, has turned to a subject he has never fully developed or revealed — himself.

How much he truthfully reveals here is (as always with Dylan) very hard to say. The album is obviously the product of the 17 month period of convalescence and self-imposed seclusion that followed his near-fatal motorcycle accident in the summer of 1966. The images and characters of JWH musically express what may well be genuinely sad reflections on his earlier departure from the folk music fold. In addition, his new work is distinguished by a pervasive religious influence, presumably attributable to the apocalyptic and spiritual overtones of his accident.

Freak Factory Shutdown

The freak factory that operated throughout the Dylan-rock era of **"Highway 61 Revisited"** and **"Blonde on Blonde"** has been shut down. Neon-madmen, the re-incarnation of Paul Revere's horse, the ghosts of electricity, and the one-eyed midget have all been buried; the grotesques that populated past albums have not been created in this one. The single freak in JWH is not like Frankenstein, an inanimate horror spawned

Since 1905

The Middlebury Campus

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Letters To

Monopoly

To the editor:

The Editor and staff of the **Campus** have repeatedly emphasized that they believe in complete freedom of the press for that publication. For all the sacrosanctity of our First Amendment I am not so sure that it applies to the **Campus.**

I am not suggesting that the **Campus** has abused its responsibilities. That is a subject that involves much opinion. I only wish to point out that an unjustifiable situation may exist. Recently there have been suggestions for reform with the **Campus.** The hints of possible investigation into the **Campus'** administration were met with the anger of the Editor and others who rushed to join the holy war for 'freedom of the press.'

All Middlebury College students are involuntarily assessed for the **Campus'** operating funds, which amounts to the fact that the **Campus** is a state-run paper. The U. S. Constitution never provided for a state run paper when it guaranteed freedom of the press. Freedom of the press in a state run and tax supported publication is rather meaningless. Freedom for an appointed Editor to say whatever he wishes doesn't protect the rights of the popular audience if that Editor isn't subject to competition from other editorial sources. The private enterprise aspect of the publishing business insures that printed material that doesn't meet with the public approval will be substituted for something that does. Middlebury College students have no such option. The **Campus** is a monopoly.

The situation can be improved by either or both of two approaches. One, a student ad-

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sley Dylan: er Escapes

by a crazed human imagination; but like a second portrait of Dorian Gray in which the distorted features of the treacherous living man, Bob Dylan, are painted by the artist himself.

The album is standardized in its presentation: six songs per side, each with a playing time not exceeding three and a half minutes. Dylan appears on the cover wearing the same brown leather jacket first displayed on the cover of **"Blonde on Blonde."** But even here the difference between the two Dylans inside is readily apparent. The perturbed, pursed lipped grimace has become a bashful, boyish smile; the brick-wall, cell bars background has been replaced by the woods of his Woodstock, New York home and the company of three mysterious compadres who correspond to the "three kings" in Dylan's prosaic (not poetic) liner-note parable on the back cover of JWH.

Yet even as he stands surrounded by new friends, Dylan sings about loneliness. The smile

"I have returned to tell all. I will tell all."

hides a lament and not a laugh; the feelings are real because Dylan associates himself with the people in his new songs: the drifters, lonesome hobos, poor immigrants, and outlaws. His own measure of personal loneliness is perhaps due to his alienation from the two forces in his musical past; folk music which won't accept him because he embraced rock, and rock which he has now rejected in JWH.

Lightning Strikes Twice

Further, the songs reflect an emotional and intellectual awareness of religion which becomes a statement that Dylan

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Motown Sound: Rhythm Bigger Than Your Mind

By JOHN ALLEN

The Motown sound is an active, complex, dramatic, completely unique rhythmic sound which is guaranteed to knock you right off your feet if you can only make yourself hear it.

Yet some people who listen to Motown tunes on their car radio and out of the Crest Room ceiling tell me with a straight face that it sounds unmelodic with a grating clutter of instruments accompanying the unmelody; or that it is repetitious beyond tolerance.

Other people's minds are blown by Motown. It depends on what you hear — on how much you hear — of the full arrangement. You usually can't hope to hear all of these large arrangements at once; at the best listening volume, somewhere between understimulation and oversaturation of the inner ears, there is still a sensory overload. If you listen to one part and then another, assuming that the sound is clear, you can follow most of them; but if you try to hear all at once, you can't; the sound is bigger than your mind; you simply don't have enough auditory nerve endings to carry all the sounds to your brain at the same time. The effect is overwhelming.

But you still might not hear it that way. The Motown sound is musical drama; drama is motion toward a conclusion or conclusions, generating reactions in the spectator as the conclusion is sidesteped, anticipated, inevitably brought closer, finally reached; but drama will not move toward the conclusion — will not move you — unless you move it: unless your mind is thinking ahead to the conclusion, it can't react to the different directions taken on the way to the conclusion.

To make this music move, you have to move; as the drama in this music is in large part rhythmic, and you learn rhythm through the rhythms of your body's motion, you have to move parts of your mind which move your body; these parts of your mind will not move unless your body has taught them to. As students, spending much of our time sitting and thinking, living in our heads only, we may be at a disadvantage for this music.

Rhythm Surprises

This is not to speak of the orchestra of instruments and the voice or voices, all creating their own rhythm surprises. A good Motown arrangement in stereo is a galaxy of beats and sustained tones from all the instruments and the voices together and one after another, ping-ponging rapid dialogs back and forth, right, left, and center, their patterns holding constant, then suddenly shifting, sometimes slowly mutating e.g. **All I Need**, the Temptations), building tension both from beat to beat and over the length of a song.

The composers and arrangers do this with genius; there is no sound anywhere else of such complex rhythmic intensity. The Atlantic group studio orchestra (Aretha Franklin, Wilson Pickett) is caught up in repetitious offbeats; the Stax-Volt group in Nashville (Otis Redding, Carla Thomas, Sam and Dave) uses

(Continued on Page 10)

A Wednesday Night With The Blues

By PETER KNOBLER

It was a middle-of-the-week night and, what with prices down and some time on my hands, I figured I'd go see what was happening at the various Village spots. James Cotton was at the Cafe au Go Go and I needed some respite from the live-from-Saigon newscasts. The blues is (definitive statement) where you find it.

The au Go Go is terribly overpriced, at $3.50 cover plus a one-item minimum (no liquor, just huge ice cream sundaes—Great to sit and slurp up chocolate sauce with Howlin' Wolf grinding dirty Chicago blues in your face. You get to feeling either very white or very six-year-old, or both. Great.) But that night I could prove I was a student so I got a buck off.

There weren't many people there, maybe thirty or forty in a place which could hold 150 or so, and sitting down you had to look around and wonder who else would show up on a Wednesday night to hear the blues, and why. Anyway, I had to, craning my neck to dig waitresses, seventeen-year-olds, and friends of the manager. Not much of a crowd. No one around you would really want to blow the blues to. No external object of inspiration, as it were. (I mean, what sort of emotional pitch can you find for three stoned Long Islanders, blank-faced in recreation of pre-paranoia cool, or the usual array of self-consciously front-row couples?)

Sidetracks

The preliminary groups were rotten: a little chick with an orange dress and nice legs who sang strongly but not that well; and a group called Sidetrack whose stuff all sounded as if a serious rock musician had indeed gotten sidetracked while doing something worthwhile and proceeded to waste maybe an hour or so doodling with fragments, bits and pieces of all the lines Country Joe and the Airplane had already explored. By the time they got off the stage my sundae had been eaten out of sheer boredom and I had a headache. After a while the James Cotton Blues Band came on. I recognized the drummer and felt very hip.

The band walked on first and did some things of its own. I watched the bassist. I always watch the bassist. Bassists are a gas; just standing there rocking back and forth carrying the weight of the group, always (definitive statement) with a touch of a smile. It's as though all the fantastic lines that are going to come are already there, and all the involuntary grinning you'll do becaus e of them is encompassed in the bass player's little quirk smile. Rock Master's Thesis: the bass player as the Buddha.

But this Buddha looked bored. It was Wednesday night and rainy outside and rotten, and the music showed it. If Wednesday marks the end of the beginning of the week, and the beginning of the end, this music was dead center; it had neither spontaneity nor expectation. It was yesterday's blues maybe once warmed over and re-served in 57 varieties: more Chicago left-overs than Memphis Soul Stew.

Perfunctory Blues

James Cotton came on with the soul equivalent of a Borscht belt pre-fab intro, welcoming us to the music, to "Chicago," to him on stage. He picked out his

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LONNIE YOUNGBLOOD will appear with Wilson Pickett at Carnival.

The Editor

visory board could be set up which would suggest policies for the **Campus.** This board would have to be representative of the student body. Two, students could reserve the right to pledge their funds for the use of the **Campus** or withhold them, whichever they saw fit. This would introduce a true market for the paper and bring the benefits of competition into the picture. I prefer the latter approach, because the former could very well be unworkable. I see the strong probability of a staff advisory board conflict which would cause the staff to lose any initiative it might have. Some might answer that if students could withhold their contribution for the **Campus'** operating funds then they would all do so in hopes that everyone else would support the paper. The result would be that Middlebury College would have no paper even though its students really wanted one. I don't believe that this would happen. We tend to be more free with our parents' money (our parents by and large are footing the bill) than with our own.

I look forward to a workable reform for the **Campus;** one that would serve the students' interest better.

Robert Ekstrom

Absurdity

To the editor:

The authors of your so-called Funny Page are clever satirists, but poor prophets. "The Day They Napalmed Harlem," in all of its self-righteous absurdity, seemed to be striking blindly at a racial persecution that is in the process of becoming extinct, a police brutality that exists primarily in the minds of martyrs who think they're above the law, the suppression of a

(Continued on Page 10)

Courtmen Throw Scare At St. Mike's, Then Bow To Clark And Springfield

By BOB LENZ

Remember that myth about the guy named Sisyphus who tries to push a big boulder up a hill? Every time he get near the top, he's overcome by the effort and tumbles all the way back down to the bottom.

Well, the basketball team tumbled once again, as they dropped a pair of away games last weekend to Clark University and Springfield College. Before the break, the Panthers almost pushed over the top, losing a cliffhanger to St. Michael's, the no. 1 small college club in the East.

Lark For Clark

Friday evening, Middlebury moved into Clark's undersized

Guard CHRIS KORN goes up with a long jumper — Korn has been Middlebury's most effective outside shooter with a 14.1 game average and a .398 FG percentage. Photo by King

gymnasium in Worchester, Mass. Guard Chris Korn shot brilliantly in the second half, but it was not enough to erase an early deficit as Clark won 88-72.

Unaccustomed to the size of the floor, the Panthers fell behind early and trailed 41-28 at half-time. Middlebury went to a press with the start of the second period, but the margin was never any less than 10, while the teams traded baskets.

Korn, who hadn't taken a shot the whole first half, started firing away at a good percentage (.500 — 11-for-22) on long jumpers and scored 22 points.

Boards vs. Percentage

Meanwhile, Middlebury enjoyed a solid rebounding advantage for one of the few times all year. Rick Minton pulled down 13, while center Gene Oliver had 11, and Bob Reed notched 7. From his guard spot, Korn chipped in with 9 rebounds.

But the board edge could not overcome Clark's hot hand from the floor — the home team hit for a .506 percentage.

The Panthers had one of their best nights from the floor, hitting at a .440 clip. Minton drilled in 16 points, guard Kevin Ducey had 12, and Oliver swept in 10 points. Guard John Bouffard set them in motion with 8 assists.

Saturday's Child

The next night in Springfield, Mass., Middlebury succombed 101-69 to a very strong small-college team. A terrific cold spell at the start of the second half put the Panthers out of business — they were unable to score for 6 minutes.

The first half was tight, with Springfield gaining the upper hand and a 45-36 halftime lead. It was a wide open, contact game, and soon 4 Panthers were in foul trouble. Before it was over, Dave Vanier and Ducey had fouled out, and Reed picked up his fifth just before the final buzzer. Oliver worked with 4 towards the end.

Minton once more hit 7-for-17 from the floor, this time for 15 points, and brought down 11 rebounds. Oliver added 10 bounds and 14 points, hitting 4 for 6 from the floor and 6-for-7 from the charity stripe.

Korn had an off night, but managed 12 tallies. Fortunately, for the visitors, Springfield had a horrible night at the line, going 19-for-38. But from the floor they domineered, outshooting the visitors by a huge 91-65 margin.

On Wed., Jan. 17, Middlebury entertained St. Mike's at home and simultaneously played their best game of the year, before bowing in the final moments, 70-66.

The Panthers missed a chance to go ahead with 1:25 left, when a pair of Bob Reed shots ricocheted off the rim. The Purple Knights came right back and stuffed one in to sew it up.

Early Charge

Middlebury excited the crowd early, taking a 10-point lead in the opening minutes. Working off the spread offense, Ducey scored 15 points in the first half, mostly on twisting drives. Minton controlled the boards, and Middlebury led 35-32 at half time.

Ralph "Spider" Coleman, who finished with 17 points before fouling out with 4:00 left, dumped in 3 points at the start of the second period, and Gleason added a hoop to put St. Michael's into the lead.

Down the stretch, the clubs exchanged hoops, as the Knights clung to a 5-point lead. Tom McKenna, 28th in small college

(Continued on Page 7)

DEGREGORIO blocks this shot and swoops toward it with his glove hand as it drops in front of his pads. Photo by King

Inside Story

Cougars Visit Garden

by Bob Lenz

Last Thursday's Madison Square Garden treat, the next-to-last college doubleheader, produced one of the most exciting games of the season, Houston vs. Marshall, and one of the dullest, Army vs. NYU.

Houston, currently the no. 1 team in the nation (what was the name of that other team that wasn't going to lose for 3 years?), displayed the ultimate arrogance, scoring 102 points in what proved to be a close ball game without ever really flexing its muscles.

Elvin Hayes was enormous, as usual, scoring 39 points and owning the boards.

Casual Approach

But some of the other Cougars seemed a little bit more mortal: Theodis Lee, although he got 15 points, threw the ball away enough to remind you of the Knicks (or is it the old Knicks?); Don Chaney kicked the ball around a little made some good shots, but his thoughts seemed to be elsewhere. Both of them got in foul trouble.

Actually, Marshall just hung right in there and crept to within 4 with 5 minutes remaining. Then Hayes took over again and saved the day.

Many people, including myself, have never even heard of Marshall College, and this is so typical of modern college basketball. Yet, there they were, with a 12-4 record, playing the No. 1 team in the nation.

Theory of Relativity

Just for curiousity's sake, I looked up and discovered that Marshall is a West Virginia college, with 91% of its enrollment consisting of state residents. It's not what you'd call competitive — last year, out of 2600 applicants, 2100 were accepted. In-state applicants are required to be in the top 75 percent of their class.

Nevertheless, they came close to toppling the Cougars (I did not check their entrance requirements or anything), before falling 102-93.

The thing that was hard to swallow was that Marshall did not really play smart basketball. Their leading scorer, George Stone, proved to be a

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Hockey Team Drops A Pair Of Division II Road Games

Forbes' icemen suffered a double setback last weekend in their quest to reach the Division II play-offs, as both Merrimack and Colby upended them. Ealier on Jan. 17, the team had improved its division position by defeating Vermont.

Friday night in Lawrence, Mass., Middlebury played well, but Merrimack held on for a 4-3 victory thanks to a scoreless third period. Goaltender Ron DeGregorio continued his outstanding play and kept the Panthers in the game with some key moves.

Last Maneuver

During the last minute of play, Degregorio was pulled from the nets and Middlebury went with 6 skaters, but Merrimack managed to ice the puck several times, preventing any dangerous thrusts by the visitors.

Merrimack built up a 4-1 margin early in the middle frame, scoring three times within 9 minutes. Tower tallied after only 53 seconds, lifting in a high shot from the right corner that beat DeGregorio on the stick side. Niemi broke in from center ice all alone at 6:56 to make it 3-1, and Halder scored at 9:51.

Although a bit out of condition because of the exam break, Middlebury stormed right back to make it a ball game. Just 2 1-2 minutes after Halder's tally, right wing Pete Kirkpatrick scored his second goal of the day, on an assist from Kenny Donovan.

Closing It

With 4 minutes remaining in the period, center Gary Valby made another good solo move, picking the puck up at his own blue line and breaking away for a deke shot that cut the margin to 4-3.

The Panthers kept coming on after this, but Merrimack, playing cautiously, bottled them up.

The teams fought to a 1-1 tie at the close of the opening period, both goals coming off power plays. After 7:36 of play, Kirkpatrick scored a picture goal, assisted by Jon Dickinson and Blaine Doherty, while Kirley scored unassisted for Merrimack at 12:11.

Purple Haze

Middlebury played mostly on determination, as the soft ice and smoky arena affected them in their rusty state.

The Panthers suffered a letdown the next evening in Waterville, Me., and Colby shoved its way to a 2-0 win. Middlebury was tight and on edge during much of the contest, and the passes just weren't clicking.

It was a wide-open, disorganized game, with 15 penalties called by the referees. Both teams produced breakaway chances, but the Polar Bears had the better opportunities. Again, DeGregorio was up to the test and made a couple of key saves on clean breaks.

Great Debate

Colby's first goal was debatable. Digger made a save off a Pete Phillips shot, kicking the puck off to the side of the crease. Ed Hoffman did everything to try and put it in, but his stick was being held up by Blaine Doherty, so he finally kicked it in. The referees, held up down ice, talked to the goal judge and decided they would allow it.

The insurance goal was scored by Phillips in the second period, and the game continued to bog down in the neutral zone after that. The Panther power plays were particularly ineffective, as a two-man advantage for 30 seconds was wasted during the second period.

With 4 minutes left in the

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Captain BLAINE DOHERTY wheels down ice and sets the attack in motion from his new defensive position. Photo by King

Dylan Album...

(Continued From Edit Section) has never before directly expressed. The motorcycle crash assumes the proportions of a religious conversion; another St. Paul has been knocked from his horse by a bolt of lighting only to arise with a new understanding of life, death, and God. Three songs in particular give meaning to this progression from rock to religion:

If "I Dreamed I Saw St. Augustine" is representative of Bob Dylan's dreaming now, it is a great lyrical and philosophical change from his visions of Captain Ahab and the other native lunatics of "Bringing It All Back Home." The laughing stock recording is no more; the sorrowful lullaby bemoaning man's inhumanity to man—the martyrhood of a saint—has taken its place.

"Dear Landlord" is Dylan's "Our Father" — a prayerful plea for divine mercy and fair judgment when "that steamboat whistle blows." He tells us that his "burden is heavy, (his) dreams are beyond control" and like any other man, including Jesus, he has suffered and "filled his life with things he can see but just cannot touch." He concludes by proposing an exchange of promises—"if you don't underestimate me, I won't underestimate you" — beautifully expressing the reciprocality of the ideal man-God relationship.

The Father, Frank, and The Holy Ghost

"The Ballad of Frankie Lee and Judas Priest" is deceptive in its simplicity. The lyrics are such that freshness of expression seems to have been sacrificed for the sake of easy rhyming. A voice is "cold as ice," a boy "quiet as a mouse", but as in "I'll Be Your Baby Tonight" (where the moon shines like a spoon) the style of "Frankie Lee" amounts only to a joking Put-on. The ballad itself reflects Dylan's skeptical view of the value of friendship over loneliness. Although "they were the best of friends," Judas lures Frankie Lee to his death in a brothel, a home that's not a house, a house that shines "as bright as any (rising) sun."

Frankie Lee, the Christ figure, also appears in the album's liner notes as the character Frank who is visited by three kings and queried as to the meaning of "Mr. Dylan's new record." The key, we're told, **is** Frank, and the moral of the ballad: "one should never be where one does not belong - so when you see your neighbor carrying something - help him with his load - and don't go mistaking paradise for that home across the road."

Home Across The Road

The biographical implications of "Frankie Lee" are obvious. Dylan's "home across the road" was rock which he took up, as was claimed by the folk contingent, in "Positively 4th Street," just "to be on the side that's winning." In that single, released in 1966 at the time of his accident, he criticized the folk artists and fans for their condemnation of folk rock. But in JWH, Dylan, the Lonesome Hobo, retreats from that accusation, when he says: "I did not trust my brother and carried him to blame, which led me to my fate of doom, to wander off in shame." He was certainly not destroyed by his defection, as was Frankie Lee, who emerged from the home after 17 days and died of thirst in the arms of Judas Priest. After 17 months of confinement, however, Dylan may well have regretted the switch that began in 1965 with "**Bringing It All Back Home.**"

Drifter's Escape

Unlike his triumph in "Positively 4th. Street," when he justified his alliance with rock by declaring that folk music was a "drag," "Drifter's Escape" is a documentary of Dylan's failure and defeat.

"Help me in my weakness!", cries Dylan the Drifter, as he is carried from the courtroom after being convicted by the folk institution of defecting to rock. He wails that "My trip has been a pleasant one and my time it isn't long, and I still do not know what it was that I've done wrong." This cry is made by one who was never really concerned with death before, but who nearly died, and is now extremely preoccupied with his mortality. With this new awareness and thus his acceptance of religion, Dylan has progressed from an independence of God to a willing submission to death and the divine.

"Just then a bolt of lighting struck the courthouse out of shape, and while everybody knelt to pray the drifter did escape." The motorcycle accident was Dylan's moment to free himself from the critical pressure and controversy of his career. During his seclusion, Dylan was able to reassess himself and his music, and determine where they were both heading. The culmination of this re-appraisal was his greater, more expressive belief in God, and his arrangement of a less violent, more sadly emotional mood of music. Yet above all this, Dylan strove to develop and enlarge that quality of his life most precious to him — his own individuality.

Enrico Delahanty was recently named National Vocations Director of the Passionless Fathers.

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Iron Mountain Report...

(Continued from Edit. Section) physically deteriorating older generation to maintain its control of the younger, destroying it if necessary."

What the report finds essential is war's pervasive nature in a society. War is simply not a necessary instrument of society; it gives it its character. The Report finds war "virtually synomymous with nationhood." It is a determinant of art, too: "Literature, music, painting, sculpture, and architecture that has won lasting acceptance has invariably dealt with a theme of war, expressly, or implicitly, and has expressed the centricity of war to society."

Substitutes for war are found inadequate in one way or another. Deliberate air and food pollution might have been a "promising" possibility for population control had not anti-pollution publicity made the proposal politically unfeasible.

An expanded Job Corps would be too small to fill the needs that the armed forces filled; and the conversion of the military to an expanded Peace Corps is rejected as too temporary in scope.

Inspired plans for increased medical research, a government health plan, wider educational opportunities, adequate housing, convenient transportation, conservation programs of natural resources, and a general elimination of poverty — these are all rejected as "far too cheap" as too temporary (10 years) an expenditure, and beyond the flexible government control to which military spending is subject. (The report does not go into the Congressional politics of military spending, but it seems to assume that Congress will give the military what it wants.)

The attitude behind the group's analytical and scientific approach rings clear when the **Report** neatly ignores a few millenia of pondering over questions of value and truth. "By the standards of the questions we have learned to ask today," the **Report** says, within forty years after the outbreak of peace, "there would no longer be anything worth knowing still unknown; we cannot conceive, by definition, of the scientific questions to ask once those we can now comprehend are answered."

The detached tone of the **Report** seems both callous and serious enough to be a Swiftian satire on war. But it is as much an artful commentary on the method of the Study Group and its language.

Its diction pronounces an unfavorable value judgment on peace — a departure from the objectivity "John Doe" claimed. If the government could no longer rationalize war and disarmament came about — "this could be catastrophic. It seems evident that, in the event an important part of the world is suddenly plunged into an inadvertent peace, even partial and inadequate preparation for the possibility (of peace) may be better than none." The satire is clear: the writer of the Report is mocking the Group that has been mesmerized by its own findings.

The parody of the Group is also one of its language. The **Report** finds its axiomatic that "no system can long survive at either input or output levels that consistently or substantially deviate from an optimum range." This sounds like a stilted systems analysis version of Lincoln's admonition: "A nation divided against itself (that is, deviating from an optimum range of political strife and accommodation) cannot long endure ("long survive")".

In his introductory remarks, "John Doe" asks for "widespread public discussion and debate about the elements of war and the problems of peace." The **Report**, following, begins seriously. In fact, the **Report** is well documented throughout. For all its satire, it presents an interesting and perhaps formidable argument.

The point, as Lewin says, is the extent to which the seriousness of the fictitious report reflects the attitudes and opinions of the policy makers. And a corollary point might be the extent to which people — with or without political sophistication — might really worry about an "inadvertent" outbreak of peace, someday. . .

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Soul Myth, Soul Sound . . .

(Continued From Edit Section) more small groups, more melodic than rhythmic backups, more improvisation; and every small band from the Beatles to the Beach Boys tries but still sounds like itself. At Motown, just about everything is written out on paper; the arrangements are arrangements, not moment-to - moment attempts to find something catchy to play. At some sacrifice in spontaneity they swing on a very large scale.

Instruments are given different roles according to their sound; instruments with percussion and no pitch, instruments with percussion and pitch, instruments with pitch and no percussion, and voices, with the freest pitch, the unique percussion of the consonant sounds, words, direct human expression through inflections.

Dramatic Sense

The percussion instruments cannot shape patterns with pitch; to generate dramatic sense they must play a succession of notes, forming a pattern, until it is taken for granted, then change the pattern; here are the favorite devices: the rhythm which is suddenly pulled out from under you, the beat which is there every measure and then suddenly is somewhere else — you jump around the beat.

The rhythm instruments—guitar, piano, vibraphone, celeste —add the tension of melodic and chord changes to the rhythmic patterns — with drama again. Now we have not only changing beats but notes and chords moving to discords where they can't stay; this pushes the music forward measure to measure, chorus to chorus. It has to move forward to get out. You move it, if you hear it—and sometimes it surprises you by moving at another time or to another place then you moved it: it makes you move.

Voices

And the voices, the best of them beautiful and free, represent a stylized intensification of the inflections of speech through the tensions of melody. The singers — Martha and the Vandellas, the Temptations, Gladys Knight and the Pips, the Four Tops, Smokey Robinson and the Miracles — make their way in harmony through rhythms sometimes almost impossible to count out; then hear these rhythms as natural, effective, imaginative interpretations of the rhythms of inflected speech. The singers embellish their lines everywhere between the keys on blue notes and notes of many other colors, their pitch always in flowing, changing tension to the harmonies of the band, rhythm and pitch as melody which becomes an extension of the lyrics, personal statements of or about the words they are singing as involvement or as posturing.

The words range from Smokey Robinson's wise dry wit, ("In case your're locked out, then you call on the man with the key, but in case you need love, baby call on me") a sincere lover's apologies, to the absurd comic-book incongruous image melodramas of Holland, Dozier, and Holland. Apparently having found that words can be real, they are now rising above into cosmic melodrama—(Temptations — **I'm Losing You**).

All the music together is called soul, and you may be wondering where in all this technical gibberish of mine the soul is. It's in the music, not my words, but I am not trying to reduce the music to formulas; I am trying to make some things clear which will make the music more interesting to listen to. It's in the music, not in the Motown Record Co., which is commercial, tightly controlled business, which suffers at times from thinking in formulas which has run some groups into the ground (notably the Supremes) usually in attempts to borrow styles less exciting than their own, and which has put out some songs too cluttered, too topheavy, and too repetitious to swing.

But usually not. Repetitious? In the vocal, not, at least with the good singers — they move in infinite gradations of rhythm. In the instrumental, yet, in a way, but this is a strength, not a weakness. Rhythms must repeat themselves before they change, or the change will lose impact. Yet you may hear the rhythm as only some pounding, diddling, and noodling, with the change coming as a relief instead of a surprise. But if you move with it, it keeps you continually off guard. It is continually telling you new things. It is masterful, often going beyond what you can grasp at one time.

This raises the other point—is it cluttered? Yes and no, yes in a few badly conceived songs, yes if you listen to it garbled out of the Crest Room ceiling, no if you listen to it in good stereo; the clutter spaces itself out into a huge musical landscape which will keep your interest time after time as you explore different parts of it.

Soul myth, soul sound, soul —what is it? Some people are lucky enough to be able to express it. It is one blessing, perhaps, paradoxically based on the dubious privilege of black Americans descended through generations stripped of their culture and blocked from the literate culture around them, forced into physical labor and misery: the one blessing of deprivation, a heritage, built on ashes, of closeness of mind to body, to speech and song, to daily realities, as often as not unhappy ones. It's not magic, it's not a genetic gift — what a put off that idea is! But a heritage which has, ironically, preserved the human beauties of the physical rhythmic living, emotional self, soul if you will, in an age when the increasing abstraction, specialization, and fragmentation of our lives is taking us ever farther away from these realities.

Now it has found its genius and the climate to give it a public. It's good medicine. It will knock you right off your feet.

(This is the first of a series of reviews of Motown recordings.)

To The Editor ...

(Continued from Edit Section) Negro revolt led by hoodlums who call rioting one of their "civil rights," a Nazi-like state that does not and cannot exist in this country, a weapon of war that is condemned because it works better than Viet Cong flame throwers, a totalitarian government that ironically still allows students to play international moralists, an anti-communist paranoia not unlike your anti-authoritarian alarmism, and the sad but true reality that what ought to be very often isn't.

Shawn Keenan

Editor's Note: The comic strip should have been credited to the **East Village Other.**

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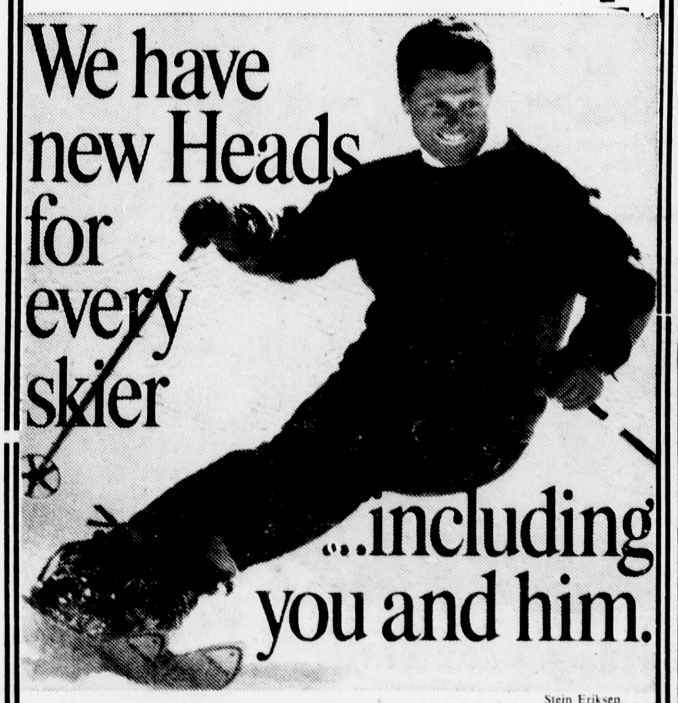

Stein Eriksen
Snowmass-at-Aspen

— ALSO —
Two Extra Skihaus Features:
Ski Shop Open Sundays & Holidays 8 A.M. - 6 P.M.
Latest Ski Report Daily 7:50 A.M. on WFAD
Hours: Mon. - Thurs 9 A.M. - 6 P.M.
Fri. - Sat. 9 A.M. - 9 P.M.

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Coin-operated Pressing Machine
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